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AUTHOR Maling, Rowena
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ABSTRACT

A program developed for adult aboriginal and part aboriginal underachieving students uses the novel "Wild Cat Falling" in the admission studies course of an Australian college. The program combines a study of literature with language and skills development components, encourages student self esteem, and allows students to learn through their own reading, writing, and testing activities. A chart provided to help instructors teach this program covers three phases: an overview, a detailed presentation of study, and a summary and evaluation of the instruction. The chart is divided into four sections: objectives, methods, instructional materials, and evaluation. (EL)

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The ideas do not represent model lessons. They are resources to be experimented with or reinterpreted according to each teacher's own theory of learning and their understanding of their students.

Contributions in any form are welcome, and should be sent to The Editor, English in Australia, Education Department, University of Western Australia, Nedlands 6009.

English Programme : "Wild Cat Falling" by Colin Johnson

ROWENA MALING

Contextual Considerations:

This programme was developed for a group of mature-age Aboriginal and part-Aboriginal students, whose previous formal education varied from Year 7 to Year 10. The group appeared to have no strong tribal feelings, and lived fairly suburban lives with few social connections with each other outside the College. Although some students were very shy, their oral language ability was generally much higher than their written language ability.

The novel, *Wild Cat Falling* was selected because it was the only known published novel written by an Aboriginal author. The subject matter and issues raised by the novel were likely to interest the

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students, as many had similar personal experiences on which to draw. The length of the novel was a consideration also : students who might lack confidence in their ability to cope with a "heavy" book would probably feel capable of reading *Wild Cat Falling* and contributing to discussion.

Rationale

Wild Cat Falling was the novel selected for study for the first offering of the Certificate in Admission Studies at Hedland College in 1984.

The intake into the Admission Studies Course is restricted to persons of Aboriginal descent and is designed specifically for adult Aboriginals so that learning materials reflect the experience and heritage of modern Aborigines.

To enter the course a student must have had some formal schooling, be at least sixteen years of age, and preference is given to applicants over eighteen years of age. The Certificate in Admission Studies is for persons who do not have a recognised qualification at Year 10 or higher.

This Lecturer was one of two involved in the subject Communications within the Certificate programme. While there was considerable cooperation between the two lecturers on the conduct of the course and there was not a hard fast division of course content, the programme was not a literature-based curriculum but operated more at a language- or skills-based level. This Lecturer was primarily responsible for the language focus while the other Lecturer focused on skills and took the literature section.

All three activities were happening all at once but there was no real overlap between the three activities. Skills were out of context on the whole, study of the novel was seen as separate from skills with the language focus allied with skills but separate from literature.

In this programme for *Wild Cat Falling* I have tried to draw all three foci together and present what I hope will be a more unified unit of work for the students. The novel was never formally studied in my class but it was the subject of many discussions and student involvement with the text was high.

It is difficult to locate this unit of study within the context of an ongoing educational structure, because of the fact that the students participating in this programme are doing so for the very reason that they have had a history of interrupted education and in most cases were low achievers while doing formal schooling.

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In the context of the subject, Communications, offered by the Certificate Course I feel the programme offers an essential integral component for a number of reasons. First, this will for many students, be their first involvement with 'the study of literature', which is one of the stated aims of the Course. This study I feel is best carried out in tandem with other activities and likewise, that specific skill development and language development should be the natural by-products of the programme as devised.

Secondly, this type of Certificate has traditionally been strongly based in transactional writing activities; job applications, business letters, report writing etc. However, neither of the Lecturers is deeply steeped in the mode of transactional writing in the classroom and the language focus of the Course has been heavily based on student related experiences and exploratory writing. So, rather than literature being seen as something in isolation from *Communications,* that may appear to the student to be not only not relevant but perhaps an unnecessary imposition upon them, the Unit, (*Wild Cat Falling*), has been devised in such a way that it will hopefully stimulate their interest and enjoyment and broaden the outlook on subject 'English'.

Thirdly, encouraging student self confidence and the development of self-esteem was not 'glib' sayings. Most of the students commence the Course with a low opinion of 'self's, intelligence and ability in all subjects. The Unit has been devised with this in mind. I am quite happy with those aspects of the Unit that introduce the students to Moffett's exploratory writing activities. The students this year have participated well and become quite involved in his activities in the classroom. They enjoy discussion, they constantly swap work without being requested to do so and they are not shy of pointing out another's surface errors when they detect them. Notwithstanding this they are shy of 'intellectual things' like literary concerns especially when presented in the transmission tube style of teaching. The Unit has been devised to let them naturally arrive at an awareness of literary concepts out of their own writing and reading to then be supplemented by teacher presentation.

Teacher presentation is seen as an essential and integral part of the Unit. Perhaps there is too much teacher presentation in the Unit; I am slightly hesitant on this point. However, as far as input is concerned, teacher presentation and input are secondary to student input. These students have made a conscious decision to return to formal schooling, they have expectations which they think only the teacher can satisfy, they feel they can only learn from the teacher in a fairly formal way but by structuring the Unit as I have I hope that they will

come to realise that they can learn from themselves, that they are actively involved in the learning process.

I have sought to bring about student realisation by giving them the opportunity to work with a literary concept through engagement with the text and by this means arrive at a personal understanding of literary concerns. The teacher presentations which follow these activities are to serve the three purposes of reassurance, that they are able to learn through their own reading and writing and talking and listening activities, and that something is being achieved, can be regarded as the most important. I feel without this reassurance and reinforcement they may tend to regard the Unit as aimless and intangible.

In terms of the length of the Unit I am aware that it may be longer than one would normally expect from a unit based solely on one text and that the breadth of literary concepts raised may be a cause for concern. However, this was the only novel to be studied by this class in 1984 and Course Coordinator does not at this stage envisage an additional text in 1985. This is primarily attributed to time restrictions. Therefore the Unit has evolved around an extended study of the text incorporating an introduction to significant literary concerns in context rather than restricting the Unit to a major emphasis on one or two literary concerns and the formal presentation of others out of context. Also, as stated previously, it is hoped that the students will achieve considerable benefit and personal pleasure out of arriving at an understanding through working towards it.

In developing the topic prior to drafting the programme there were a number of recurring niggles, one of which was the absence of 'Related Activities'. A few did come to mind but I was hesitant about their effect on the Unit; that is, that they might swing the Unit around from being one which was text based and which will, hopefully, encourage enjoyment of literature and an understanding of literary concerns, to one which was theme based. Related resources, stories and play scripts etc., seemed to all have a dominant theme of 'alienation'. This does not decry the value of a unit centred around alienation, but this was not my intention. Samuel Beckett's *Waiting for Godot,* was rejected on similar grounds. This year's students were 'surprisingly incurious' about the excerpts from the play. I do feel that the teacher should be prepared to discuss *Waiting for Godot* if it is raised and whether or not it is raised independently the teacher should give a brief explanation of the work. Other avenues for related activities along the lines of displays and projects are not appropriate because of the characteristics of the student population. I do not

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however feel that the Unit serves its purpose any the less because of the absence of related activities.

I am less assured about the glaring omission of poetic writing activities. Nothing that really seemed to belong in the Unit came immediately to mind and I could not bring myself to inventing and including just for the sake of having an activity within that classification. I was aware of this omission at the topic development stage and retained the thought throughout the drafting and elaboration of the Unit. While I am concerned about this, opportunities to include poetic writing did not arise naturally out of the Unit as I envisage it. However, some of the 'expressive' writing activities include imaginative responses to literature which are in my mind part of the way round the diamond though not home base. Further, opportunities to extend student writing into the realm of the poetic will arise more naturally out of their subsequent text, *Gulpilil's Stories of the Dreamtime*. Gulpilil, William Collins, Sydney, 1965; and allowance should be made for the need to prepare the students for poetic writing activities by first encouraging their acceptance of the value of self, self awareness through literature, literature for enjoyment and expressive writing.

In looking back through the Unit I am aware of some ideas that are included in the topic development stage that never made it into the Unit. It is unlikely that one would include in a Unit every idea that can be directly or indirectly linked to the text via the Unit and I feel it is acceptable to moot ideas at the topic development stage that never make it through to the final Unit programme.

In reviewing the Unit I feel that there is some flexibility in the role of small group work in the classroom. In this Unit as it is presented small group work takes a secondary role to either individual or whole class activities. This allows a degree of flexibility to the instructor who may wish to adapt some of the individual activities to small group work. I would be reluctant to see a reduction in the whole class activities, as this student group participate well in whole class work and derive considerable enjoyment and benefit from it, on the whole they like to work on the product individually and then share. There is also the problem of convincing them that they are not going to miss out if they are asked to concentrate in detail on one particular aspect of the text while their class mates do likewise on another. Again I would suggest that this activity like poetic writing may be elaborated on and utilised more successfully later in the Course once self confidence in the merit of group work has been established.

An integral part of the Unit is the writing process. Students are

encouraged to draft, expand, proofread and edit both during and before presentation and sharing of their writing. Although all modes of language; talking, reading, writing and listening are considered important in the Unit and in the revision and development of language skills and surface skills, student writing does assume primary importance. The verbal language ability of a class of this nature far exceeds their written language ability. Through encouraging them to verbalise what they are writing and sharing their writing it is anticipated that language and surface features will improve without the need for too much class activity independent of the study of the text. At all times the teacher must be prepared to explain and clarify and suggest and make available tandem activities if and when individual students or the class as a whole either request or are seen as needing extension work to remedy a particular language or skill problem.

Topic Development – Explosion Chart

Content

Text: "Wild Cat Falling"
Aims:
1. Enjoyment of the text.
2. Student confidence in their ability to write.
3. Student appreciation of the value of their own opinions.
4. Development of language and skills through close reading.
5. Development of language and skills through : exploratory writing, drafting process.
6. Student understanding of literary concepts : theme, plot, P.O.V. characterisation
7. Acquisition of personal understanding and the sharing of experiences through literature.

Reading

Student reading of the text:
Initial reading by individual;
Selected passages re-read out loud;
Student reading of their own work to class, particular topic;
Student reading of other student work e.g. monologue exercise; P.O.V.;
Close reading for specific purpose, literary concerns; proof reading.

Talking

Starting Point: Whole class discussion, their reading habits/preferences
Prediction: Small group discussion, end of Section 1. What could happen?
End of initial reading: Whole class discussion; initial thoughts and reactions;
related experiences;
special point – Youth Duggan has no name: Why? Is this important? Does it affect the story?
Exploring/Questioning: Small group work.
selected topics;
reaching consensus within group.
presentation of findings to class.
Reflecting: Whole class discussion.
reporting impressions;
course objective feedback.
Criticism: other students work; monologue.

Writing: Expressive

Simulating the experience of being released from prison.
Prediction at the end of Section 1 – what could happen?
After first reading:
initial reactions e.g. to Youth Duggan: spontaneous memory monologue;
does the story jog any memory they may have?
blow out;
rewriting.
P.O.V.: exterior/interior monologue; Moffet e.g. Youth Duggan.
Characterisation:
exterior/interior monologue. Moffet e.g. Jessie, June, Old Abo.
Autobiography/biography/fiction: autobiographical incident – Moffet.
Atmosphere: intensive personal responses.
Rewriting part of the book: an incident; the ending related experiences
Letters:
Mrs Duggan to Youth Duggan while in prison;
to a friend telling him/her about the book;
to the author.
Speculation:
What next for Youth Duggan?
Future?
Title for following book? Justify.
Appraisal:
The honesty of the story;
the honesty of Youth Duggan's view of himself?
reflection – understandings gained?
– enjoyment of text?
Free writing activities: individual.

Listening

Other students: writings;
Teacher: transmission tube, statement of intention: literary concerns; instructions.
Own writings: dialogue read by other students; playback by tape recording of exploratory writing exercise.
Whole class and small group discussions:
following thread of argument;
attending to views of others;
receptive to different viewpoints.

Drama

Characterisation: role playing e.g. assume they are Jessie Duggan.
Development of its importance e.g. identification.
Writing activity.
Plot and structure.
Main points for playscript: what would they include/leave out setting; setting;

Transactional

Write a newspaper report on the last robbery.
Lit. crit. Essay
A letter to the teacher recommending the book for future use

"WILD CAT FALLING"
A PROGRAMME FOR ADMISSION STUDIES

I. FIRST ENCOUNTERS

CONTENTS WHY	METHOD HOW	MATERIALS WHAT	EVALUATION HOW
Learning Purposes: Reading for enjoyment The acquisition of personal understanding through literature The sharing of related personal experiences through literature To acquire partnership skills and a sense of sharing the learning experience To revise reading skills To revise talking skills self confidence participation To revise listening skills attending to others following instructions To revise writing skills self confidence and getting started the drafting process surface features and presentation **Literature Concerns:** Exposition: the novel	1. Whole class discussion on students reading habits Points to be raised: reading for enjoyment: why do they like to read? preferred authors/themes etc. have any of them already read the text? Promotion of discussion among students: looking for shared reading experience e.g. those that have read the same texts. trying to involve *all* students in the discussion direct discussion towards the 'role' of literature in subject English. How do they view it? 2. Teacher **Statement of Intention**: selection of text; why we are going to do this; what it is hoped we will all achieve by doing this; brief outline indicating to them their involvement in the unit-individual, small group, whole class, some formal teaching; explanation of evaluation component that will be accrued towards their award in Communications; questions freely asked and answered. 3. Chalkboard: Title and author Teacher informs students that novel starts off with the main character being released from prison. No further detail is supplied. students engage in free writing activity detailing how *they* would feel at being released from prison. make sure students are aware of what 'free writing' means. teacher also engages in free writing but ensure that: all students are actively involved in the process of writing – approach and assist any students having difficulty getting started by formulating questions, suggestions. no further action on this material but it is to be retained by the student for future reference. 4. Individual reading of Section 1, p.3-24 Release – but no further. 5. Students write freely in response to Section 1 predicting what they foresee as happening to youth Duggan and then talk freely in small groups about their predictions explaining the foundation of their prediction, e.g.: have they based it on the information given in Section 1, if no what information did they select/discard or have they based it on imaginative fantasy, what they would like to see happen? 6. Individual students complete their reading of the text. 7. Short free writing on their personal feelings, responses to the story. 8. Whole class discussion on initial thoughts and reactions: student related experiences will emerge here, sustained writing activity along the lines of a spontaneous memory monologue. Students write about their or another's related experience. 9. In pairs students swap memory monologue notes and discuss with a partner what has been written. 10. Option A: Students do a 'blow-out' of their monologue topic writing down in note from all the details they can remember. This should incorporate: (a) suggestions made by their fellow class member, (b) suggestions made by their teacher on ways to expand the material	Novel: *Wild Cat Falling* by Colin Johnson. Sirius – Angus and Robertson, Sydney 1965. Individual student copies at M.4, 6 Teaching Aids: Handout and presentation: 'Statement of Intension' at M.2 Additional exercises on surface features available at M.11 Student Resources: Journals at M.3, 5, 7, 8. Loose leaf paper at M.12 Other students at M.3, 11, 13	1. Informal teacher monitoring of participation – providing encouragement. Informal teacher monitoring of observance of class discussion procedures – providing guidelines if necessary. 2. Informal teacher monitoring of understanding – questions and answers that arise. 3. Informal teacher monitoring of engagement with writing – are the instructions understood. 4. Informal teacher monitoring of engagement with reading – any problems? 5. Informal teacher monitoring of student activity: student reference to text, student participation in discussion, relevance of discussion. 8. Informal teacher monitoring of student participation discussion, student engagement with writing. 9. Informal peer evaluation. 10. Informal teacher monitoring of student engagement with the activity. 11. Informal peer evaluation. 12. Teacher self evaluation of M.8-12: are the students still engaged with the activity? has the activity been too drawn out? do the students see the value in the writing process? 13. Informal peer evaluation: student self evaluation through the reading of other student's work; formal teacher evaluation of unit section "First Encounters".

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CONTENTS WHY	METHOD HOW	MATERIALS WHAT	EVALUATION HOW
	e.g.: descriptive: surroundings, details; personal feelings etc. at the time of the incident; sensory information that may been omitted from the first draft Option B: Students then embark on a composed memory composition Teaching Point: very brief revision of paragraphing, ordering of material [While it is desirable that Option A should precede the composed memory composition those students who feel they want to proceed immediately from point 9 to Option B, point 10 would be allowed to do so.] 11. In pairs students swap composed memory compositions and review each others work, e.g. questions that arise from the content; proof reading for spelling, grammatical errors etc. Teaching point: The students will raise matters concerning surface features arising from the proof reading with the teacher. 12. Final rewrite of composition to incorporate any alterations or corrections which arose at point 11. 13. 'Tabling' of compositions by students voluntary individual reading of other students' compositions; free discussion between students on each others material.		

II. CLOSE ENCOUNTERS — PHASE I

Learning Purposes: Exploration of the novel for enjoyment. Explicit articulation of personal responses to literature.	1. Students sit and individually reflect on what they thought, what their 'feelings' were: as they read the book; when they reflect on the ending; recalling whether there was a change in their feelings towards the end of the story.	Novel. selected passages of student copies of text at M.4, 11, 14, 16, 18, 29.	1. Informal student self evaluation. 2. Informal teacher monitoring engagement in discussion.
The communication of viewpoint and personal reflections through oral and written presentation. To develop small group skills and a sense of shared learning experience. To develop reading skills: attending to detail; close reading. To develop talking skills: participation in discussion; reasoning and debating; self evaluation. To develop listening skills: attending to others; following the line of a discussion; following instructions. To develop writing skills: writing as exploration; writing to understanding; the drafting process; surface features and presentation. **Literature Concerns:** Exploration of the novel: atmosphere; plot and structure; P.O.V.; the author; characterisation; theme. Autobiography/Biography/Fiction. The writing process and presentation.	2. Whole class discussion on their 'feelings' arising out of this discussion will be the notion of mood set by the author. Teaching Point: Atmosphere – prevailing – changing? 3. Teacher reads aloud selected passages with the students attending to the 'mood', feelings evoked within them. 4. Students immediately undertake a short period of intensive, very personal free writing in which they describe their personal feelings and reactions to the readings. 5. Students refer to the predictions they made at the end of Section 1 in the book, in a free writing exercise: compare their predictions to the outcome of the book. 6. Whole class discussion about the 'inevitability' of the ending as given: reintroduce mood evoked; inevitability of outcome as a result of their expectations rising out of the incidents in the story will also come up here. 7. Individuals reflect on the story and note those actions, incidents which they think were the most important. The notes are collected and a tally of incidents made on the blackboard. e.g.: fire robbery II children's home II mothers' attitude IIII etc. [Note: this may not prove to be an exact exercise; whether it is necessary and whether the students can isolate a restricted no. of happenings e.g. 2-4 as the most significant will depend on the class.] 8. Whole class discussion of the tally as blackboarded; individual agreement/disagreement with the findings; contributory importance of all (?) incidents.	Teaching Aids: handouts and presentations, 'Literary Terms' at M.8, 13, 25, 28; presentations at M.9, 13, 19; handouts 'essay topics' at M.31; handouts 'writing forms' at M.14, 19 28 additional exercises on surface features available at M.21; tape recorder, blank tapes at M.15, 16. Student Resources: journals at M.4, 5, 11, 14, 17, 20, 24, 26, 31; loose leaf paper at M.7, 9, 22, 30; other students at M.2, 6, 8, 9, 10, 13, 19, 21, 23, 25, 28, 29; tape recorders, blank tapes at M.9, 15, 16.	understanding the concept 'atmosphere'. 3. Informal teacher monitoring of student engagement with the writing activity. 4. Informal teacher monitoring of student engagement with the writing activity. 6. Informal teacher monitoring of student participation in discussion. 7. Informal teacher monitoring of student: engagement with the process of selection; interest in the selections of other students. 8. Informal teacher monitoring of student: participation in discussion; understanding of literary concepts. Teacher self evaluation of 2 activities M.7, 8. 9. Informal teacher monitoring of individual: involvement with the task; involvement with the group. Direct and indirect peer evaluation. 10. Formal teacher evaluation of group presentation; Informal peer evaluation of presentation; Informal teacher evaluation of activities M.9, 10.

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CONTENTS WHY	METHOD HOW	MATERIALS WHAT	EVALUATION HOW
	Teaching Points: Plot and structure. The system of actions and overall design of novel Exposition of background necessary to the story Flashbacks to events that happened before the point of the story begins Timescope point of story beginning – ending 3 days, as opposed to significant happenings through lifetime 9. Small group work 3-4 persons per group to undertake rewriting activity groups to reach consensus on main points for playscript/or T.V. playscript; what would they include/leave out? setting; how would they deal with flashbacks? reordering of events; capturing the atmosphere. 10. Groups report to the class on their decisions whole class discussion and reflection on this activity. 11. Individual free writing activity in which students outline in general terms an alternative ending to the story indicating earlier incidents, if any, they feel they would need to be modified for their ending to appear acceptable to the reader 12. Oral presentation to the whole class by students and teacher of their alternative endings 13. Whole class discussion on view point taken of story through whose eyes does the story unfold; how would the story have differed if it had been told from another point of view Teaching Points: P.O.V Youth Duggan, Jessie, Old Abo, June 1st person narrative – 3rd narrative, one of the participating characters e.g. Jessie Duggan, June 1st person narrative 14. Exploratory writing activity. Students are given a number of options chalkboarded and are to rewrite from the P.O.V. of either an observer e.g. the author, themselves: 3rd person narrative, one of the participation characters e.g. Jessie Duggan, June 1st person narrative. 15. Individual oral presentation of their rewriting to the class is to be recorded. 16. Tape recording of their rewriting is played back by the student as they follow through the text presentation of same. 17. Brief free written reflection on this activity. 18. Teacher gives a prepared reading of the foreword to the book. (This should be thoroughly prepared and delivered at a slow pace, questions and queries concerning vocabulary will definitely arise here and students should feel free to ask for explanations and raise any queries.) Students are asked to reflect on the character of Youth Duggan during this reading and note any similarities between the author, as described in the forward, and youth Duggan. 19. Class discussion of comparisons noted. Teaching Point: Autobiography/Biography/Fiction. 20. Free writing activity. Students write an Autobiographical Incident. Ref Moffett – Active Voice p. 89. 21. In pairs students swap Autobiographical Incident and discuss with partner any queries out of writing; any queries regarding surface features. Teaching Point: The students will raise matters concerning surface features with the teacher. 22. A rewrite of the composition to include any alterations or corrections which arose at Point 21. 23. "Tabling" of compositions by students voluntarily. Individual reading of other students' compositions the discussion between students on each others' work. 24. Free writing activity. Students write how they see Youth Duggan.		11. Informal teacher monitoring of student engagement with the writing activity. 12. Informal teacher evaluation of presentation. 13. Informal teacher monitoring of student participation in discussion understanding of literary concepts. 14. Informal teacher monitoring of student involvement with the task; understanding of instructions. 15. Informal peer evaluation of presentation. Formal teacher evaluation of presentation. 16. Formal student self 17. evaluation. Teacher self evaluation of activities M.13-17. 18. Informal teacher evaluation of student attentiveness to the reading; responses arising from the activity. 19. Informal teacher monitoring of student participation in discussion; understanding of teaching point. 20. Informal teacher monitoring of student engagement with the writing activity. 21. Informal peer evaluation. 22. Teacher evaluation of M.19-22. Are the students still engaged with the activity? has the activity been too drawn out? do the students see the value in the writing process? have the students understood teaching point? 23. Informal peer evaluation. Student self evaluation through the reading of other students' work. Formal teacher evaluation. 24. Informal teacher evaluation of student engagement with the writing activity. 25. Informal teacher monitoring of student participation in class discussion; understanding of teaching point. 26. Informal teacher monitoring of student engagement with the writing activity. 27. Informal student evaluation. 28. Informal monitoring of

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CONTENTS WHY	METHOD HOW	MATERIALS WHAT	EVALUATION HOW
	Whole class discussion on character Youth Duggan, what feelings do they direct towards him do they like him; feel sorry for him etc 25. Whole class discussion on character Youth Duggan students sharing personal reflections extended to a discussion of other characters e.g. Jessie, Duggan, June Teaching Point: characterisation recurring symbol of "Cat" Related Activity: "Waiting for Godot", Samuel Beckett 26. Students asked to "put themselves in Youth Duggan's shoes" – write about how they think he sees himself – regards society Compare the view point with their original writings at point 24. 27. Reflect on the differences between their perspective of Youth Duggan and his perspective of himself 28. Whole class discussion on the purpose of the novel Is the author trying to tell us something? What is the author's purpose in writing this story? What is this story about? 29. Whole class discussion cont.: open discussion of theme Can the class reach a broad consensus? Do individual class members disagree with the broader class perspective? Why? Refer students to the back cover of the novel. Do they agree with the statements made? 30. Students compose a letter to a friend telling their friend about the book. What it is about? Whether or not they recommend that their friend read it. 31. Rounding off and tying in together of the work covered in this section. Free written reflection on the text. Teaching Point: Distribution of essay topics for "transactional" format style of essay. For examples see end of programme. Questions freely asked and answered.		29. student participation in discussion; understanding of teaching point; responses arising from this activity 30. Formal teacher evaluation of written product from assessment purposes. 31. Formal teacher evaluation of written product for assessment purposes. Formal teacher evaluation of unit section "Close Encounters I".

III. CLOSE ENCOUNTERS — PHASE II

Learning Purposes:

Reflection on the text and evaluation of the text as a source of enjoyment and information:
- the text in its own right.

Personal significance of the learning experience.

Evaluation of the unit as a learning experience, and within the unit of:
- their own experiences as a basis for learning;
- the contribution made by shared work to their learning experience (both intra student activities and class related activities).

Reflection and evaluation of:
- reading as a learning experience;
- talking as a learning experience;
- listening as a learning experience;
- 'Writing' as a learning experience:
  - personal writing,
  - shared writing,
  - the writing process.

1. Students are requested to reread the text and perform free writing as they progress through this rereading.

   [Note: that due to the length of the novel only limited class time will be made available for this activity.]
2. Students compare the resultant written reactions and thoughts with their initial responses at Point 7 — First Encounters.
3. Whole class discussion on 'sequel' to *Wild Cat Falling*.

   Is Youth Duggan a changed man?
   How will the effect his future?
   What would they title the next section after Release, Freedom, Return? – justify;
   What would they title the following book? – justify.
4. Individually students draft a 'theme in a nutshell' for the sequel, and an opening paragraph from the P.O.V. of Youth Duggan at returning to prison.
5. In small groups students share this work and discuss their writing.
6. Individual students reflect on the character of Youth Duggan:
   - do they agree with the author's portrayal of this character?
   - do they regard Youth Duggan's view of himself as an honest view or a closed view?

Novel:

Student copies of text at M.1, 7, 9.

Student Resources:

journals at M.1, 2, 4, 6, 7.
loose leaf paper at M.8.
other students at M.3, 5, 9.
handout 'Statement of Intention' at M.9.

1. Informal teacher monitoring of student engagement in the reading and writing.
2. Informal student self-evaluation.
3. Informal teacher monitoring of student; participation in class discussion;
   responses.
4. Informal teacher monitoring of student engagement with the writing activity.
5. Informal peer evaluation;
   Student self-evaluation through reading other students' work.
   Informal teacher evaluation of student
   involvement with the activity;
   involvement with the group.
6. Informal teacher evaluation with the activity.
7. Informal teacher evaluation of student participation in discussion.

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CONTENTS WHY	METHOD HOW	MATERIALS WHAT	EVALUATION HOW
Literature Concerns: The drawing together of literature concerns esp.: theme, characterisation, P.O.V. The unified application of literary concerns in an informed way.	7. Informal individual student evaluation of the text/unit of study. How do they regard the course objectives in the light of the work they have undertaken? What understandings have they gained? Enjoyment of the text. Engagement with the text. 8. Students write two letters: A letter to friend telling him/her about the text and this unit of study. A letter to the teacher recommending the text/unit for further use. 9. Whole class discussion: Section of programme Close Encounters II The text *Wild Cat Falling;* The unit of study completed.		Informal individual student evaluation of the unit of study. 8. Formal individual student evaluation of the text/unit of study. Formal teacher evaluation of letters. 9. Class and teacher consider the Unit as a whole. Reflecting and evaluating the text and the unit in light of the 'Statement of Intention', and the unit and text in their own right.

Suggested Essay Topics:

Answer one of the following questions:

1. ". . . why should this girl mean something to me? I want to be unmoved by everything — like a God" (page 59)

   What do you think this quotation means? Why do you think the speaker feels this way? (You may find the following pages helpful: p.43 and pp.62-67)

2. "I have told myself so often that I want to die . . . I tried to stamp out any hope I had in me but I never really killed it. It wouldn't die. And now when there's nothing to look forward to but the long-drawn-out misery of trial and punishment, I want to live more thatn I ever knew before. I even feel I might know just a little how to live". (page 130)

   What happens in chapters 13 and 14 to bring about this new understanding? Give reasons for this choice.

3. "So now she has gone back to die with them and be buried in that back part of the cemetery in a nameless Noongar grave. Serve her right. She had it comingto her, pretending to be better than the rest of them, keeping me away from them, giving me over like a sacrificial offering to the vicious gods of the white man's world." (page 123)

   Is this statement about old Jessie Duggan really fair? Give reasons for your answer. (You may find the following pages helpful: pp.8-14, pp.53-54 and pp.113-115)